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HARVARD LIBRARY NOTES

FLORENTINE PICTURE BOOKS

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NOVEMBER No. 6 1921

MR. COOLIDGE is in Russia in connection with the work of the American Relief Expedition.

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THE FOGG MUSEUM has borrowed the Florentine illustrated books for an exhibition in its Print Room, from November 8 to December 8. In addition to the Newman Savonarolas and the Fairfax Murray Rappresentazioni, the exhibition contains books from several other collections. Mr. Sachs, returning recently from New York, brought 39 titles lent by the Pierpont Morgan Library. Professor Jackson of Wellesley contributes several very charming works from the Frances Pearsons Plimpton Library of Italian Literature, of which she has charge. Miss Dudley, who is responsible for the arrangement of the exhibition, found some unusual books in the library of Dr. Edward C. Streeter of Boston, and he has loaned these. Others come from the collection of Mr. William M. Ivins, Jr., the Curator of Prints at the Metropolitan Museum, and from Dr. Joseph Martini of New York.

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MISS BLODGETT reports that the record of persons entering the Harry Elkins Widener Memorial Building, which is kept by the door-keepers, totals 473,046 for the academic year 1920–1921. The Summer School attendance, July 5 to August 13, was 37,966. The highest daily records were for Baccalaureate Sunday, 628; Class Day, 1046; and Commencement Day, 1150.

The Class of 1896 visited the Library on the Sunday before Commencement Day, thus continuing a custom, now becoming fixed, for the class celebrating its Twenty-Fifth anniversary. The thanks of the Library are due to the curators of the Widener, the Shaw, and Farnsworth Rooms, to the superintendent of the building and his staff, and members of the Catalogue Department who were present to help entertain the guests.

Miss Elsa Wilde had special charge of the exhibition of the writings of the class that she had put in order for them. It comprised 172 volumes and 729 pamphlets. Of the nine hundred pieces thus brought together some six hundred are new to the University Library, and will be placed permanently on file as the gift of the authors.

T. F. C.

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When the small packing-case, in which the Newman collection made the journey from Italy, arrived, the Library contained 8 volumes of Savonarola's writings, of which 3 were published in the decade 1490–1500. There were also 18 volumes and a box of unbound pamphlets classified under Savonarola's name as an episode in the history of Florence. The Newman collection, eliminating duplicates, added two early manuscripts; 83 fifteenth century editions; 36 printed in the sixteenth century; 3 in the eighteenth; and 18 nineteenth century publications. Nearly all of these last were either printed privately or in a very small number of copies.

The fifteenth century issues are supplemented by 6 additional titles in the Frances Pearsons Plimpton Library of Italian Literature at Wellesley and one at the Boston Public Library. A student therefore has access to 91 titles, well over half the number, 148, which are listed in Audin de Rians' bibliography of fifteenth century editions of Savonarola's writings, printed in 1847. Of the Harvard titles, 10 are additions to those seen by Audin

de Rians. These tracts contain separate editions or reprints of 67 different works written by Savonarola, of which Harvard now has 44 in the contemporary publication.

Audin de Rians also lists 21 contemporary tracts for or against the friar. Of these Harvard has only 5, besides one not listed. The paucity of this showing seems less serious when compared with that of the British Museum, which possessed only 9 of these 'pro et contra' tracts when its early books were listed by Proctor in 1893.

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THE FOGG MUSEUM started its library with a few books of reference contained in a revolving case, and to these were added the books received with the Gray and Randall collections of engravings. From these few it has increased to a collection of 2,200 volumes. They range from language dictionaries through guide books, accounts of collections, both public and private, and sale catalogues, many of the latter annotated, to the history of art in general and the history and technique of various specialties as painting and engraving. Part of these books are crowded in one end of the Photograph Room of the Museum, others are in the Director's office, while many early imprints and finely illustrated volumes more valuable as specimens of book illustration or as documents in the history of engraving have been placed in locked cases in the Print Room. Besides these volumes, there is a large collection of clippings and pamphlets, containing much interesting material which it has not been possible to develop to its fullest usefulness for lack of competent assistance.

The income from the legacy in memory of Eugene N. Searle, '74, about one hundred dollars yearly, is the only fund that the Library can regularly count on for increasing the collection. This money is used for new works of reference for the staff to make available the treasures of the museum, and for buying books for the assigned reading in

courses. The Library is fortunate in receiving from numerous friends many valuable items along lines in which its meagre income would not permit it to develop. The Director of the Fogg Museum of Art, Edward W. Forbes, has given much, especially in the field of the technique of painting. The Assistant Director, Paul J. Sachs, while giving many books, provides bountifully for the students in his courses. Through Dr. Denman W. Ross, the Library has received liberal additions relating to the history of Oriental art, especially of Japan.

The volumes in the collection are indexed by a dictionary catalogue revised and put into its present form about two years ago, and carefully kept up since then. At that time, it was hoped that sets of analytical cards of all the important art journals might be incorporated. All the large museums do this work for themselves and a coöperative arrangement by which each library would be responsible for certain periodicals would simplify the work of all. Unfortunately it has not yet been possible to do this.

The Library is not a lending library. It exists primarily for the use of students in the Fine Arts courses. Books are, however, issued for overnight use, and material not needed by classes is sometimes loaned for a few days in very exceptional cases. C. P. B.

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THE LIBRARY welcomes back Miss Elisa Jebsen, who is now filling a temporary position in the Catalogue Department. Since Miss Jebsen left in April, 1919, she has been Librarian at the Statistisk Centralbureau in Kristiania. A number of special jobs are looming up for Miss Jebsen, but her main duty will be looking after the formation of the union catalogue of Scandinavian books, being compiled for the American Scandinavian Foundation, and handling the Scandinavian books which have accumulated during the past few months, acquired in large part through the kindness of Dr. Leach.

MR. JAMES L. MCLANE, Jr., of Baltimore is employed for some special work with the Treasure Room books. He has been engaged chiefly with the incunabula classification, where arrears of cataloguing have accumulated during Miss Johnson's absence. He has also represented the Library in the arrangement of the exhibition of the Savonarola tracts and the Sacre Rappresentazioni.

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OTHER ADDITIONS to the staff of the Catalogue Department are Miss Dorothy L. Garland, A.B. Oberlin, 1918, who has had two years experience in the Catalogue Department of the Oberlin Library; Miss Alice M. Pike, A.B. Mount Holyoke, 1917, (with additional graduate work at Columbia); and Mrs. R. C. Harrison, a graduate of the State Normal School of Texas. The first two strengthen Miss Tucker's force and the last named has been added to Miss Wilde's 'Continuation Division' to counterbalance the extra work necessitated by taking over the care of current periodicals not kept in the Periodical Room.

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MISS CATHERINE IVANOVSKY, formerly of Kiev, Russia, is making a list of the works in Russian in the Library, which deal with Russian history, folklore, economics and fine arts. This list is to be used in the purchase of books to complete our collections. She is also assisting in the regular work of the Catalogue Department.

M. M. T.

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THE COLLEGE CATALOGUES, Reports and other publications of colleges in the United States, which were formerly shelved with the Educational Reports on the 6th floor, have now been placed on Floor B, east. In their former location there was no room for expansion nor for consolidation with similar publications of the smaller colleges, which up to now have formed a section

of the Pamphlet Files. These two collections have now been brought together, the latter occupying the lower shelves of each section. Furthermore this whole collection is now conveniently located for use by the Quinquennial Office, and its collection of current numbers of college catalogues has been incorporated with it.

At the Delivery Desk Mr. Briggs has set aside a small collection of the latest catalogues of the colleges which are most frequently consulted. A. B. W.

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DISTINGUISHED VISITORS who have signed the Guest Book in the Harry Elkins Widener Memorial Room since the previous issue of the NOTES are Count Hirotaro Hayashi, Professor of Pedagogy in the University of Tokio; Sir William and Lady Edwards; Baron N. Kanda of the Japanese House of Peers; The Archbishop of Puerto Rico; James Bryce; The Abbot of the Sojyi Head Monastery of the Soto Sect, Tsuni, Japan; Bodley's Librarian; Marshal Foch; Cardinal O'Connell and the Archbishop of Sardien, Apostolic Delegate to Mexico.

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THE ALUMNI BULLETIN for May 5 contains a summary statement, prepared by Mr. Winship, of the way the income of the fund subscribed by friends of Professor Norton has been used to strengthen the Library.

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THE ENVOY of the Chinese Special Mission, Mr. Chuchichen of the Chinese Legation in Washington, has presented the Library with a copy of the Catalogue of the "Four State Libraries," a bibliography of 36,000 manuscript volumes in the Royal Library in Peking. The book is bound in a rich Chinese brocade, sapphire blue, worked in red and gold. Miss Moulton now has it on exhibition in the Treasure Room.

FLORENTINE WOODCUTS

By Laura H. Dudley

Harvard College owned, before the arrival of the Savonarola collection and the collection of Sacre Rappresentazioni last spring, two illustrated books which were printed in Florence at the time when Florentine book-illustration was at its height. Both belong to the Gray collection of engravings in the Fogg Museum. Savonarola's 'Tractato contra gli astrologi,' with the picture of Savonarola and the astrologer in a fine border, is spotted and stained, too much disfigured for exhibition. S. Bonaventura's 'Meditazioni sopra la Passione' contains thirteen cuts from twelve different blocks, some of which were used in the 'Epistole e Evangelii,' and some in the Savonarola books also.

About a year ago the Fogg Museum received a gift of nearly a thousand woodcuts, pictures

that had been cut from books which some vandal had mutilated. Among them were six Florentine cuts, the work of different craftsmen, representing different phases of the art of woodcutting in Florence. These six little pictures were important additions to a very meagre collection of Florentine woodcuts.

The Newman and Fairfax Murray collections added a wealth of material, for of the Savonarola books at least forty were printed in Florence by 1500 and contain woodcut illustrations, and the thirty-nine Sacre Rappresentazioni are all illustrated. Of about seventy blocks used in the illustration of the Savonarola books printed in Florence at this period, impressions from only about a dozen are missing in this collection. The Rappresentazioni are all later editions, printed about the middle of the sixteenth century, but they contain illustrations printed from blocks cut at different times during the period of the publication of these little pamphlets. From the material now available one can build up the story of Florentine book-illustration.

Florentine illustrated books were, with only a few exceptions, small quartos of only a few leaves each. They were religious books, plays, and books of popular poems — books largely for religious instruction — and pictures were used not so much to illustrate particular passages as to inspire the reader with a feeling of devotion. The illustrations are complete little pictures and each picture is surrounded by a frame. The illustrations are usually about three by four inches, the width of the letterpress, and do not break into the text as the illustrations in Venetian books do. In the early editions the illustrations are but few, often only one, on the first page; the later editions contain many more, sometimes impressions from the blocks cut for the first editions, copies of the original cuts, later cuts made for the later editions, or cuts made for other books. The subject of a picture is often so general that it fits one book as well as another and the

Fra Girolamo in his Study

block was used over and over again until completely worn out. The picture of a female saint led by a band of armed men before a judge could be used in the story of almost any female saint. This subject is used in more than one of the Rappresentazioni, and a copy, very crude, very bad, and very late, showing the influence of the later mode of cutting, is among the woodcuts in the Fogg Museum.

The woodcuts differ very much in drawing and cutting. Those which are well drawn are sometimes badly cut, and those which are less fine in drawing are occasionally very skilfully cut. This leads to the supposition that the designers did not ordinarily cut their own blocks, although they may sometimes have done so. There were probably several woodcutters' shops in Florence at this time, and when a printer or publisher was about to put forth a new book, he went to one of these shops to have the illustrations made. Then when the blocks had been used, they became a part of his stock in trade, to be used again, like his type. In this way a block was used over and over

again, and when no longer usable, was copied, sometimes very badly, for the people seemed to prefer pictures which were familiar to those which were new and strange. The publisher or printer was responsible for the illustrations only in his choice of his woodcutter.

There is no way of knowing who the designers of the woodcuts were or who cut the blocks, for none of the woodcuts are signed. There are some which are unquestionably based on the designs of the great masters, but there is no reason to suppose that the masters furnished the designs. The Doubting Thomas which is used on the first page of the 'Rappresentazione di S. Tommaso,' and in the 'Epistole e Evangelii,' found its origin in Verrocchio's sculpture on Or San Michele in Florence, but that Verrocchio himself drew the design for the woodcut is not in the least probable. There are general resemblances to the work of artists like Botticelli, but such resemblances as we see in the woodcuts are due merely to the influence of a master mind over the lesser artists of his time. There must have been a pretty close connection between the men who were engaged in the different arts at this time in Florence, just as there is here to-day among people who have a common interest, and they must have been acquainted with one another's work. They borrowed from one another when they found something which would fit their needs. The figure of the astrologer in the woodcut of Savonarola and an astrologer is taken directly from the copperplate engraving of the planet Mercury in the series of Seven Planets, made in Florence about 1460. The woodcut in Cavalca's 'Frutti della lingua,' printed in 1493, representing Christ in a mandorla, is a reverse copy of the copperplate engraving of the same subject in the 'Monte Sancto di Dio,' printed in 1477, of which the Fogg Museum possesses the only copy recorded as being in America. The Triumph of Death in Savonarola's 'Predica dell' arte del ben morire' is a reverse copy, with variations, of the same subject in a series of Petrarch's Triumphs. The

copperplate engravings from which the woodcuts are taken represent two different systems of cutting, supposed to have been practiced in two different engravers' shops in Florence. It is evident that the woodcutters knew the work of these men.

Florentine woodcuts show a certain development of technique, which however cannot be regarded as strictly chronological, for in some of the more pretentious books containing a large number of cuts which were obviously made especially for those books, the cuts show the work of different hands working at the same time in the early and the later styles. In March, 1490, Antonio Miscomini used in Cavalca's 'Specchio di croce' a cut of a Crucifixion with the Virgin and St. John. This is said to be the earliest Florentine book with a woodcut illustration. The

woodcutter used slanting lines of shading on the figure of Christ and in the draperies of the other two figures in an attempt to give solidity by expressing something of light and shade. His technique is so similar to the broad manner technique of copperplate engravers, that it seems not improbable that he attempted to do with wood what others had done with copper. In September of the same year, Buonaccorsi printed the 'Laude' of Jacopone da Todi, with one illustration, showing the author kneeling before a vision of the Virgin in a mandorla surrounded by angels. A simple composition of beautiful figures, drawn with vigorous and sure lines, perfectly chosen, with almost no attempt at shading, this woodcut is a work of art, worthy of a master. It is not the work of a novice, feeling his way, but of a man who had learned by experience how to choose the lines essential to his subject.

The earliest cuts are the simplest, and artistically the finest. As in the cut of Jacopone da Todi, the compositions are simple, of few figures, simply drawn with rather heavy, vigorous lines, in scarcely more than outline, and very little shading, but with his carefully selected few lines the woodcutter was able to produce a picture pleasing in composition, very good in drawing, and often very dramatic in action. The frame which regularly encloses Florentine woodcuts is very simple, composed usually of arrow points in white on a black ground.

The Florentine woodcutter, who was a skilled technician, saw the value of fields of black in his print and soon began to leave a portion of the surface of his wood-block uncut, to print black in the picture. A doorway, a window, or a man's hat in black in contrast to the white paper added picturesqueness to a woodcut. When the space was large, too large to leave a solid black, the woodcutter relieved it by scratching out lines or picking out dots. A later development shows more figures, placed in attitudes more consciously posed, drawn with finer lines and with more attention paid to details. There is a greater effort to

express form by a more developed light and shade. Fine lines are cut very close together in the shadows, and some of the draperies, as in many of the cuts showing Savonarola, are entirely black with the folds indicated by fine white lines. There is an angularity about some of these cuts which seems to indicate the work of a less skilful woodcutter. The frame is elaborated and a design often used is a leaf against a black ground. Then the figures become rounder and stockier, the heads sometimes large in proportion to the body. There is more expression on the faces and the foregrounds are often very much elaborated.

When the Florentine woodcutters, under Venetian influence, attempted to render form by a more complete light and shade, Florentine woodcutting lost its individuality. It became much more mechanical, much less fine, and infinitely less interesting. The illustrations in the Savonarola books and the Sacre Rappresentazioni in the College Library, show it at its best. They show the different phases through which it passed, and altogether give one a perfectly adequate idea of the character of Florentine book-illustration at the time when the little pictures may be regarded as works of art.

RAPPRESENTAZIONI SACRE

THE recent acquisition by the Library of the important collection of sixteenth-century editions of Italian *Rappresentazioni Sacre* brought together by the late Charles Fairfax Murray, interests the student of dramatic literature as well as the bibliophile.

From crude beginnings in the thirteenth century the religious drama of Italy developed into the *Rappresentazioni Sacre*, sacred plays, the subjects of which were derived from the Bible, the Lives of Saints, popular legends and tales such as that of patient Griselda. The

From the Rappresentazione di Santo Giorgio

best of these were produced at Florence from about the middle of the fifteenth to the early years of the following century, the oldest surviving examples being di Meglio's *Day of Judgment*, of about 1446, and Belcari's *Abraham and Isaac* (1449).

The plan of the *Rappresentazione* is simple: an angel announces the subject of the play and enjoins silence and attention; the author follows step by step the prose text of the narrative before him, and puts it into a series of eight-line stanzas. The plays are not divided into acts. The scene may shift in a flash from one place to another, and a few lines may dispose of the events of years. At the end the angel reappears and dismisses the spectators.

The *Rappresentazioni* were performed both in churches

and in the open air by youths belonging to religious brotherhoods. In Lorenzo de' Medici's *San Giovanni e Paolo* a portion of the prologue bespeaks the indulgence of the spectators for the inexperience of the performers. Comic elements introduced with increasing frequency show that the aim of the plays was entertainment as well as religious edification and moral teaching.

From the literary point of view the *Rappresentazioni* leave much to be desired. The form itself might have been susceptible of higher development by a dramatic genius who could have infused life into the puppet-like characters, but none such appeared.

One step in this direction was taken when, in 1471, the seventeen-year old Poliziano cast the legend of Orpheus into the mould of the *Rappresentazione;* but unfortunately the path which might have led to the development of a true national drama found no followers. In spite of shortcomings, however, the *Rappresentazioni* do not lack scenes of simple, genuine pathos, and, on the comic side, effective strokes of satire; while much that is crude and awkward in their structure has the quaint charm of primitiveness. G. B. W.

PARADISE IN THE FIFTEENTH CENTURY

By George Norbert Kates

In our own day it is comparatively seldom that the details of the world to come are treated in any but a jesting spirit, and so universal has this levity become that it is somewhat difficult for us to picture a people to whom such matters were subjects of grave concern and earnest conjecture. Yet unless we are able to do this our impression of Europe in the fifteenth century is open to the charge of grave error, for the terror of hell and the anticipation of the glories of Paradise were then important influences in the very conduct of life. That these con-

ceptions were far from indefinite, and were shared by different classes of the people with equal conviction is the object which this little essay tries to prove.

For this purpose it seems desirable to compare the impressions of a man of letters such as Savonarola with the chief artists of his age; for the works of these men are still in our hands.

In the 'Compendio di Revelatione,' one of Savonarola's sermons, published at Florence in 1495— of which several editions are now in the Harvard Treasure Room— there is a detailed description of the friar's great vision of a visit to the celestial regions. Accompanied by Simplicity, Faith, Prayer, and Patience, Savonarola sets out for the gates of Paradise, on a visit to the Virgin. After a

long dialogue with the Tempter, whom he meets on his way, he arrives in Heaven. Paradise itself is completely surrounded by a wall of precious stones, above which is a host of singing Angels, the guardians of the city. They are softly singing the praises of the Lord, and after greetings are exchanged, in Latin, the gates open, and more

Savonarola at the Gate of Heaven

singing is heard within. Savonarola now encounters St. Joseph, the husband of the Blessed Virgin, who greets him with a 'Dominus Vobiscum.' Savonarola then explains, in Italian, that on the day of her celebration of the Annunciation, the Virgin accepted the office of Advocate of the Florentines, and that he has come in order to carry back good tidings to his fellow citizens. He then shows the gift Simplicity has taken with her, a marvelous and extremely intricate triple crown, rich with many symbolic meanings. Savonarola explains that this crown is to be presented to the Virgin, and St. Joseph then smilingly shakes hands and takes them inside the gates.

First of all they see a great meadow, covered with celestial flowers, and watered by many crystal-clear streams. Disporting themselves with great joy, 'saltavano e giucavano insieme con cierto gaudio e iubilo maraviglioso,' near these streams are to be seen not only the Angels, but also all manner of animals. Among these Savonarola notices ermines and rabbits, which were

probably considered estimable because of their white color. Bright little birds are singing sweetly in the trees, or flying 'in admirable order' from place to place. It is afterwards explained to Savonarola that they represent the monastic orders, and are thus able to rise above the creatures of the earth, and magnify their creator with sweet praise.

In the centre of the meadow, however, is a wonderful throne, much like that belonging to Solomon and described in the third Book of Kings. On it sits a most gracious and beautiful lady with a great light about her, and the Christ Child on her lap. She is surrounded by admiring throngs of the dwellers of heaven, all of them carefully arranged in hieratic order. St. Joseph explains to Savonarola the symbolism of all that is about him,— and much of it is extremely curious. The throne of the Blessed Virgin, for instance, is made of ivory, for ivory is the white bone of the elephant, a chaste animal.

Savonarola now mounts the twelve steps leading up to the throne, passing by twelve rows of holy men and saints on his way. Each row of them twines a garland of marvelous little flowers about a part of the crown, and the Florentine finally reaches the throne and makes his prayer to the Virgin. After this is done she ascends, throne and all, until she is quite lost in the heavens. Savonarola finds himself somehow in the meadow, 'all terrified and as if dead.'

There now appear the hosts of the Angels, in nine great circles mystically revealed in the heavens. Each of these celestial choirs is differently attired, and their colored robes are embroidered with marvelous jewelled ornaments of the same color. Above them he again sees the Virgin on her throne, and over them all are rays of a wonderful bright light.

A miraculous staircase is now let down from the heavens, and Savonarola ascends, passing through all the nine circles of the Angels, each of them ornamenting his crown

with jewels. At last he reaches the Virgin and presents the crown, and as he does so all the jewels on it begin to sing sweet praises. At first the Virgin thanks him in Latin, but Savonarola begs her for something beyond 'cose generale,' and she then addresses him in sweetest Italian, giving him words of advice for the Florentines and confirming those things which he had prophesied to them. She then hands a sphere to his Guardian Angel, and when he opens it he sees all Italy upside down and in tribulation. Thereupon she presents a second sphere, in which Savonarola can see Florence flourishing and surrounded with lilies. After a few more words of admonition to the Florentines Savonarola is finally dismissed, and he thanks the Virgin and all her celestial court for their good tidings to his countrymen.

The naïveté of this description is, of course, delightful, but Savonarola himself was undoubtedly sincere, and never doubted of the reality of those things which he had seen in his vision. It is just this which we find some difficulty in understanding, but if we need any confirmation as to the reality of such beliefs, or as to their distinctness, we can supplement Savonarola's faith in the most striking fashion by turning to those conceptions of Paradise left to us by the painters of the period.

Let us first consider Benozzo Gozzoli (1420–1497). In the Riccardi Chapel are two frescoes showing hosts of Angels singing in Paradise. To Gozzoli Paradise must have been much like the Val d'Arno. Mediaeval castles and farmhouses appear here and there, in the countryside, and Angels are gathering the flowers which grow in riotous profusion. All kinds of birds are also to be seen, and among them worldly Gozzoli could not resist the temptation to include a peacock, who is proudly perched on a trellis. The Angels, dressed just as Savonarola described them, are singing praises of Glory to God, or else flying gently through the heavens. Everything is very concrete and definite,— and beautiful.

But from Sienese art we can gather even more interesting representations of Heaven. At the Academy in Siena is a 'Last Judgement' by Giovanni di Paolo (1403?–1482) in which we see the Blessed meeting in Paradise. Bishops and Monks, noble ladies and young courtiers, all are shown embracing in quiet gladness. They are standing in a meadow covered with large and very beautiful flowers, and behind them we see trees bearing rich fruits.

Another of Giovanni di Paolo's pictures of Paradise, now in the Metropolitan Museum in New York, shows the same details. In both of them, moreover, we can see the very rabbits noticed by Savonarola, a striking proof of the definiteness with which men once thought of their surroundings in the life to come.

But finest of all is the lovely picture by Fra Angelico (1387–1455) still in his native city of Florence, showing the Last Judgment, with the souls of the Blessed entering Paradise. Here, surely, we have the very image of those visions concerning which Savonarola preached. The flowery meadow, the crystal streams, the rejoicing Angels, and even the great wall around this country of the blessed, all are here. The Angels, crowned with wreaths of roses, are shown as they receive the Saved into their company. and circle joyfully through the grass and flowers, while on the other side of the picture the damned writhe in pits of flame.

What more proof of the reality of such things need be made? Even to the minor details the artists agree with the writers, and from both sources the people received their impressions. These details became imbedded in their religious belief and were included in their simple faith as integral parts of that life which was to come after this one was over. And from this point of view they gain a certain element of importance, for only by realizing the claim which they once had to earnest consideration can we properly begin to understand the time-spirit of the fifteenth century.

Saint Ursula, as personified in the dramatized version of her story which was printed at Florence in March, 1554, was the object of an impromptu celebration by the staff of the Fogg Museum on November 16. The story of this Saint was not included in the collection purchased last spring, but was offered that morning to the Library by a bookseller, who very kindly allowed this, and two others, to be included in the exhibition at the Museum.

When Miss Dudley opened the 'Santa Orsola', she recognized one of the illustrations, and forthwith produced from a shelf in the Print Room the actual wood block from which the picture was printed. This early sixteenth century wood block was given to the Museum in 1915, and ever since Miss Dudley has been on the lookout for an impression, original or in facsimile, without success. It is reproduced above, apparently for the first time in recent years. The block itself may now be seen in the exhibition case alongside the impression printed from it in the spring of 1554.

The cut contains two pictures. One shows the King of England instructing the ambassador whom he is sending to demand the hand of the fair Ursula, daughter of the King of Britain. The other shows the embassy on its way.

FRA GIROLAMO

With all your fierce, unresting soul on fire
You strove to sift the evil from man's heart.
All Florence rang with your deep-voiced desire
Until it seemed she had forgotten Art.
But though you told her of God's Love and Law,
Living she burned you . . . Did tears dim their eyes,
When peeping from their towers the Angels saw
You kneeling at the Gates of Paradise?
  Could you but search our hearts as in past days
You searched the hearts of men as blind as we:
Could you but win our tired eyes to gaze
Into those Realms that you would have us see:
Could you but search our hearts, we too might bring
To Heaven some not unworthy offering.

J. L. McL. Jr.

HENRY R. NEWMAN

Three Letters

Florence.

I send the Catalogue I have made of the Savonarola collection Mr. Newman made when he first came to Italy — and while such books were to be found as they certainly are not nowadays.

My husband was first interested in the beauty of the small illustrations, and in searching the old shops for them, got together so many, specially of the Savonarola period, that he seldom let a single copy go — both he and Mr. Charles Fairfax Murray, of whom he bought many, were often together in their hunts for these treasures, Murray making it a real business affair — and as you know his sales both in Paris and London showed how he had all but entirely cleared Italy of this special kind of publication. He was often glad to sell one of his finds to Mr. Newman.

Murray was with the artists Rossetti and Burne-Jones for many years,— putting in backgrounds and helping in many ways, and thus took to buying specially fine pictures of the lovely early period in Italy. Then after some years there arrived another man who was employed by the Duc d'Aumale to make his celebrated collection of 15th century books, and that all but stopped the search of my husband, and indeed after 1882 he entirely gave up looking about for old books, feeling he had got together what is, I believe, an almost complete collection of Savonarola and also some fine Dante and other books not now to be found, often at least; and after '83 when we married he no longer looked for these works and in '87 we began going to Egypt where he worked at his wonderful painting of the Temples which the war and his health put a stop to in 1917 alas — leaving me only the incapable and feeble describer of his efforts to collect all that he so much loved.

He wished me to sell the Savonarola books and I was glad that from what you said to me there might be a chance of Harvard caring to procure them.

Yours very sincerely,

MARY W. NEWMAN.

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Wellesley College

MR. NEWMAN as an artist was more widely known in England than in his own country. There he exhibited his pictures and there he found discriminating patrons among both connoisseurs and amateurs. Before his reputation was achieved Ruskin recognized in him qualities which characterized his work to the end. In 1877 the veteran critic, after seeing in London a water colour of Santa Maria Novella, wrote to the unknown painter who later became his friend: 'I have not for many and many a day seen the sense of tenderness and depth of colour so united, still less so much fidelity and affection joined with a power of design which seems to me, though latent, very great."

However diversified Mr. Newman's subject might be; a corner of old Florence, roses against a convent-wall, a Japanese temple, the Mediterranean seen through a curtain of laden vines, Philae before its disappearance, tenderness of colour, fidelity, affection, permeated them all.

When an artist's avocation is book-collecting he is naturally drawn to books which possess beauty; beauty of type, beauty of binding, beauty of paper, beauty in illustrations. So it was with Mr. Newman. Each work sought and found with an unerring instinct was loved and tenderly cared for. In the bookcases of his Florentine studio within the shadow of Santa Felicita were treasures which now could hardly come into the hands of a private collector.

Early editions of Dante and Petrarch, Peter Voragine,

Francesco Colonna; Aldines, Giuntas, and Serras. His unusual collection of Savonarolas was in a tiny cabinet by itself, looked down upon by the flowers of a Florentine spring. If these had to leave their home of forty years they are fortunate in finding another where they will be admired and appreciated.

MARGARET H. JACKSON.

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Cambridge

HENRY R. NEWMAN was born in New York. He began painting in water colors at an early age and under the influence of John Ruskin. He spent his summers in Massachusetts; at Lenox and at Stockbridge. There he met some good people who took an interest in him and bought some of his drawings. After a few years he was able to go to Italy and to Florence. He was in very delicate health and not expected by his friends to live very long but he got stronger and had a long and happy life. He had rooms in the Piazza dei Rossi, a picturesque little square near the Ponte Vecchio, and he continued to live in those rooms until the end.

Before his marriage many years ago, he collected rare books and loved them dearly. His collection of the Savanorola books was made at that time. He had also some very rare Dantes which have been recently purchased by Mr. Ashburner; a relative of some of those early friends he met at Lenox and Stockbridge. After his marriage he began to collect pictures instead of books. Pictures can be enjoyed by two people so much better than books! His collection of early Florentine and Sienese paintings is a small but important one. His married life was particularly happy. To a deep regard and affection for one another was added an equal appreciation and enjoyment of what is beautiful in Nature and excellent in Art.

Before long Mr. and Mrs. Newman began to travel;

first in Italy, then over Europe, and later in Egypt and the Far East. They had a dahabieh in which they lived during many delightful winters of painting and sightseeing in Egypt; and they spent one or two years in Japan. In the autumn and the spring of the Egyptian years they returned to Florence and received their friends and patrons. Mr. Newman was very successful in selling his pictures and had ample means, not only for living and travelling but for the collecting of works of Art. His rooms in Florence were a little Museum of rare and beautiful things which he showed to his friends with pride and pleasure. One met many interesting and distinguished people there. Mr. Newman's patrons were most of them Americans and Englishmen. Some of his best pictures have come to America. A number of them are owned by the Fogg Museum and may be seen at Robinson Hall and at the Harvard Union.

Mr. Newman was always obliged to take great care of himself in order to keep well and able to work. Fortunately he had a perfectly devoted wife to look after him and the life they led was a life of comfort and leisure without hurry or excitement of any kind. It was a priviledge to go into their life, for the vision of a serenity and peace which is impossible for most of us, however much we desire it.

Mr. Newman died before the end of the great war and was spared the knowledge of the new world which is the result of it. He belonged to a world of good precedents in Life and in Art. He was a lover of Order and the Beautiful and would have been very unhappy in a world deprived of these sources of satisfaction and happiness.

DENMAN W. ROSS.

A CORRECTION BY SAVONAROLA

THE STUDY of Savonarola's 'Compendio di Revelatione,' which led to Mr. Kates's paper on 'Paradise'—the academic first-fruits of the Savonarola collection—was the outcome of a curious bibliographical discovery. This appears to show that the friar considered the printed text of his tracts very carefully. Two copies of the 'Compendio,' with identical title-heading and last leaf, with Buonaccorsi's colophon dated 'Mcccclxxxxv. A di xviii. di Agosto.' had been laid aside for a decision as to which copy should be rejected as an apparent duplicate. When examined more carefully, it was seen that they were entirely different editions, the type of one wholly reset from the other.

The two start off line for line, in the same font of type. The typographical identity ends about the middle of the first page, and one copy has 25 lines where the other has 26 on this page. The shorter one has signature 'a i' and the other 'a' on page 1. The second page of the 'a i' edition has 34, to the other's 35 lines. The two longer pages, however, contain 3 full lines of text more than the shorter ones. This would ordinarily mean that the more compact type-setting was the later issue, but in this case this conclusion is not certain. Apparently the compositor was copying the closely-set edition, and spelling out many of the abbreviations. The reason for thinking that this was so, is that on page 7 (a iiii recto) he began to pick up the three lines lost on the first two pages. He gained over two lines at once by using lower case letters instead of capitals for the year-dates on this page. At line 6 of the next page he seems to have decided to resort to desperate measures, and by crowding six extra letters into a line already apparently full of long words, he was once more able to make his own work easier by following his copy line for line.

The identity of the two editions runs for 70 pages, from a v to f i. Here the author, Savonarola, made a textual change. The typographical evidence seems to show that he added, rather than cancelled, five lines. The 'longer,' sig. a, copy reads on f ii recto, line 15:

'Patriarchi & Propheti del testamēto uechio: liquali come disopra salu tati etiam loro presono dua ramicelli di palma gen tilissimi pieni didacteri molto piccolini.'

In the other this reads:

'Patriarchi & Propheti del testamēto uechio: Delliquali alla dextra di esso grado sedeua sco Giouanni bapti sta praecursore del nostro Saluatore spetialissimo pa trono della citta di fireze: Alla sinistra Dauid phpe ta cō lacythara elquale cataua, Confitemini domino quoniā bonus: quonia iseculu misericordia eius. Di cat nunc israel quonia bonus etcetera. & questi tutti come disopra salutati etiā loro psono dua ramicelli di palma gentilissimi.'

The compositor crowded a dozen extra letters into the next three lines, re-establishing the identity of lines, which continues to the foot of the page from which he was copying. Here he was presumably reminded that he had the space of five lines to recover, if his new edition was to come within the same number of pages as the one he was following. He managed to do this, all except five letters, within the next two pages, so that the first line on f iii verso ends, although it does not begin, alike in both copies.

G. P. W.

FORMER OWNERS

Among the unique possessions of the Library of which a fully adequate account has never and perhaps in the nature of things can never be written, none offers a more fascinating field for investigation than the autograph signatures and manuscript notes which lie scattered like nuggets of gold throughout the older volumes on the shelves. Whole histories are contained in them, and their

presence may lend unexpected interest to a book otherwise quite commonplace. I had occasion recently to examine the Harvard copy of Robert Ward's *Animadversions of Warre*, an elaborate exposition of military science published in 1639, which stood in its place among the folios, untreasured and unstarred. Primarily interested though I was in its contents, I could not help pausing over the autograph names and notes written on the fly leaf, to read in them the New England history of the volume, complete almost without a break from the decade of its publication to the time when it reached its final harborage in the Harry Elkins Widener Library.

At the top margin of the title page is written 'Robert Keayne of Boston His Book, 1646,' a series of symbols, and the price, '29s.' Following this in another hand is the note, 'Bought this Book of Mistress Kane, 10 June, 1656,' with a signature which has been obliterated first by scribblings and then, apparently, by the name of the third owner written over it. The names are probably not irrecoverable, though I am unable to read them. On the fly leaf in two places occurs the beautifully executed signature and flourish of Jno. Leverett, with the date of his acquisition of the book, 1682; then the name of Edward Wigglesworth, followed by the date 1726; and finally a note to the effect that the volume came to Harvard as a gift from the Rev. John Andrews of Newburyport in 1835.

Here obviously is the material for one small strand in the skein of the intellectual history of New England. Robert Keayne, as Mr. Worthington Ford kindly informs me, was the founder of the Ancient and Honorable Artillery Company. His purchase of the volume reflects his interest in matters military. John Leverett was the president of Harvard College from 1708 to 1724, who lies buried across from the Yard in the Cemetery of the First Parish; and Edward Wigglesworth (A.B., 1710) became the first holder of the Hollis chair of Divinity.

From the fact that the book was in the hands of Dr. Andrews of Newburyport in 1835 one may conjecture that it passed at the death of Edward Wigglesworth to his brother Samuel and then to Samuel's son, Edward, who moved to Newburyport in his early youth and died there in 1826. The second Edward, a Harvard graduate like his father and uncle, was a colonel in the continental army and doubtless Ward helped him win his revolutionary battles.

That the volume once belonged to John Leverett is, of course, to Harvard, its most interesting feature. At least one other work in the Library is inscribed with his autograph, the *Opera Theologica* of David Paraeus, in the Franckfort folio of 1647, with the date, 11, 7, 1688. This pair of volumes in 1694 passed into the hands of Caleb Cushing on their way to a shelf number in Widener. A third item, a folio Holinshed in the Treasure Room, bears the bolder and less scholarly signature of Sir John Leverett, governor of Massachusetts in the seventeenth century. This little collection is a Harvard and New England heirloom of unique interest. How many like it remain to be identified on the shelves?

A special problem is afforded by volumes which contain manuscript notes without a signature. It is by no means a necessary assumption that these should remain forever unidentified, or that the identification will be valueless when it is made. Interesting discoveries regarding them will sometimes be the reward of effort; more often they will be accidents. But it is well to remember that such accidents invariably happen to those who court them.

James Holly Hanford

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THE LIBRARY bought at the Medlicott sale in 1878 a collection of tracts bound together under the title: 'Johan: Hus. De Unitate Ecclesiae. M Lutheri Varia autographa.' A note in the volume states that it was

purchased in 1878 and came from the library of Dr. Wellesley of Oxford, who perhaps wrote the memorandum: 'In hisce omnibus passim reperitur manus ipsius M. Lutheri.' The cataloguer wisely entered 'MSS. Notes.'

This volume contains Hus's De unitate ecclesiae, 1520; seven tracts by Luther printed in 1518, 1519 or 1520, and one by Erasmus printed in 1520. They are all annotated by a contemporary hand which I have identified with that of Friedrich Reuber (or Rauber) pastor of St. Peter's Church at Eisleben from the year 1513 until his death in 1559. On him see Enders: Luthers Briefwechsel, xv, 173ff.

The most interesting note is that to Luther's Resolutiones disputationum, fol. K ij. As a comment to Luther's denunciation of indulgences Reuber wrote: "Ego Fridericus Reuber audivi a matre mea tempore et vivente patre meo Carolo, magna gratia et jubilium a Rhoma proclamatur. Exhortante autem matre et petente ut pater meus Carolus redimeret litteras et indulgentias aliquot nummis, respondebat pater, Liebe frau, lass den pfaffen cehn ablass syn verkauft vor ein fl., den sy nicht vor ein groschen widernemen. Et sic nullas litteras unquam emit et bene egit et vera dixit."

Several other notes speak of Reuber's having heard Tetzel, and of his trip to Rome in 1516. One note refers to George Major's theses on good works, 1552. On the last page of Luther's 'De libertate Christiana' Reuber wrote: "Fiat, fiat, fiat, amen, amen, amen, Ista legi anno 1556.'

Preserved Smith

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